



BULLETIN

ASSOCIATION OF ART HISTORIANS

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NEWS REPORTS

CHAIR'S BRIEFING

There has been a good response to the Chair's Report tabled at the April 1993 AGM and printed in the last *Bulletin*. Several members of the Association have written expressing their views about some of the suggestions we put forward and more responses either to 'Open Forum' or privately directly to me would be very welcome. Here are some extracts and synopses from the post-bag:

- Some assumed that the 'proposals' in the Annual Report would automatically become policy. I would like to reassure the membership that neither the Chair nor the Executive intends to ignore the strong democratic base upon which the Association is built. Any important changes will be put before the membership at General Meeting under the terms of the Constitution.
- There is a wide-spread feeling – probably accurate – that the establishment of a permanent, staffed AAH office would be impossibly expensive.
- Several members are interested in further debate about the very nature of the Association: should it try to become a 'professional group' on the lines of the BMA or a 'club for people with an interest'? This is an important consideration, coming as it does when we are seeking to expand the membership and raise more income. *Would* more members amongst school teachers and students represent a disincentive to potential members among museum professionals?

- Some feel that the annual conference is an important event but not so important that it should exhaust a disproportionate percentage of the Association's human and financial resources.

The Way Forward

On the Executive we are trying to establish our priorities from the numerous suggestions thrown up by 'The Way Forward' discussions. At present we have identified several areas for immediate action:

- We are considering proposals from the Schools Subcommittee and elsewhere to make the Association more useful to school teachers obliged to teach historical and critical studies under the terms of the National Curriculum for Art.
- We are drawing up plans for AAH activities on a regional basis.
- We are thinking hard about present categories of membership and whether or not to bring a new scheme to the members at the 1994 AGM.
- A list of East European institutions to receive free subscriptions to *Art History* is being made.
- We are encouraging the HEFCE to establish a satisfactory unit of resource for History of Art, Architecture and Design and to correct the unfair arrangements so incompetently applied in the aftermath of the 1992 Research Selectivity Exercise. (Departmental heads and Vice-Chancellors are being written to about this.)

- Positive steps to provide better resources for Art History teaching in higher education are being taken; we are trying to get the law changed to enable institutions to have slides made for teaching purposes without infringing copyright, and a conference is planned in association with the British Library's Standing Conference on Art and Design.

Eastern Europe

The Executive Committee still needs contact addresses in Eastern Europe of worthy educational institutions to benefit from the scheme to offer free subscriptions to *Art History*. There are twenty subscriptions on offer for 1994 and although we have some good suggestions for Poland and Hungary we need contact names and addresses for Bulgaria, the Czech Republic, Roumania and Slovakia. The Executive hopes that the republics of the former Yugoslavia may be included in the scheme in due course.

Nigel Llewellyn
Chair
July 1993

SUBCOMMITTEE REPORTS

It was felt by the EC that reports submitted to the committee by subcommittee chairs would be of interest to members in that they would give some idea of the scope of the work undertaken by the subcommittees and keep members up to date with the issues being discussed.

The following reports were submitted to the EC meeting on 23 June 1993. Remarks in square brackets refer to comments or decisions taken at the EC meeting.

Art Galleries and Museums

The Art Galleries and Museums Subcommittee has had two meetings since the London AAH Conference. The first meeting was taken up with discussion focusing on the aims and objectives of the subcommittee. Many suggestions were put forward concerning 'the way forward' and how best to organise a programme which would address issues of common interest while still acknowledging the diversity of the group. There was some discussion concerning *Art History* and how the group might influence the content and nature of the journal.

Hilary Gresty from VAGA spoke a little about the history of VAGA, its role and present membership.

It was agreed that the next meeting should focus on a current issue of concern, Performance Indicators, and it was decided to invite Michael Podro to come along and address the group. Michael Podro, Professor of Art History at Essex University, was a member of the assessment panel for research into Performance Indicators in Art History Departments of universities, established by the University Funding Council on recommendations from the AAH.

The second meeting looked at the proposals which the Department of National Heritage is discussing concerning the introduction of Performance Indicators into National Museums and Galleries. Michael Podro began by putting arts research funding into perspective with other

university funding. It was felt that research had to be assessed if it was to be part of government and local authority funding decisions.

It was agreed that the members of the AAH subcommittee should see themselves as the logical body to propose both the assessment group membership and the criteria for assessment research. To accomplish this it was decided that case studies should be gathered in order to define on what basis research assessment could be judged.

Members of the subcommittee were asked to volunteer case studies and forms of evidence on which we might construct acceptable performance indicators.

The next meeting was arranged for Monday 19 July at 14.30 in the Victoria and Albert Museum.

Sylvia Lahav
Chair, Art Galleries and Museums
June 1993

Universities and Colleges

1 Membership

Following the reconstitution of the subcommittee at the 1993 AGM, the 17 members elected at the jointly held meeting were confirmed. The membership is drawn from all constituencies of the subcommittee: the 'old universities', higher and further education colleges.

2 Meetings

The first meeting was held on Friday 12 June. A calendar of meetings was agreed at that meeting: 29 November 1993, 4 March 1994, 10 June 1994.

3 Operation of subcommittee

It was agreed that the subcommittee's business was best handled through the operation of working parties with specific tasks. Some already existed from the previous year. Others were set up.

4 COSAAD

A change of officers was reported, with Barry Jackson, Falmouth School

of Art, as President, Gillian Elinor, University of East London, Vice-President. COSAAD had suggested that the AAH provide a database of members. It was agreed that this be referred to the EC. Further, it was agreed that reports from this subcommittee be exchanged with COSAAD. Working party for contact with COSAAD: Gillian Elinor, Keith Robinson, David Peters Corbett.

5 Thesis prize

Recognising the success of this scheme, a working party to administer this year's prize was set up: Gillian Elinor, Gudrun Schubert, Colin Cruise.

6 FE research project

Shirley Walker was waiting for EC approval [granted] to approach possible funding bodies. An invitation for a researcher to undertake this proposal would be published in the next *Bulletin*. It was agreed that she should go ahead [see under Announcements], but that the matter would be passed forward to EC. FE working party: Shirley Walker, Ella Beaumont.

7 HEFCE research funding for History of Art and Art and Design

A draft letter from the Chair of the subcommittee to Heads of relevant Departments was circulated for comment. The substance of the letter was commended, but it was agreed that a clearer invitation to respond should be included. In addition EC would be asked to approve that a letter from the Chair of the Association be sent to Vice-Chancellors and Heads of institutions to alert them to the Association's views. [It was felt the letter should come from Nigel Llewelyn.]

8 Subcommittee constituency

Difficulties in locating contact names for mailings relating to committee matters should be rectified through a systematic gathering of names of Heads or other contacts. Working party: Will Vaughan, Pauline Ridley, Shirley Walker.

NEWS REPORTS

9 Theory and Practice

Further discussion – perhaps a day conference on the teaching of art history in the context of practical art – was proposed to follow the interest shown at the 1993 Conference. The interest shown by gallery and museum curators had surprised the organisers. The

teaching of visual history might also be included. Working party: Sue Wragg, Colin Cruise, Pauline Ridley.

10 Higher Education Research in Art History

Various issues relating to research (funding, assessment, research degrees, supervision) need vigilance, and it was

agreed that a working party be formed to decide a strategy. Working party: Andrew Causey, David Peters Corbett, Anne Massey, Claire Donovan.

William Vaughan
Chair, Universities and Colleges
June 1993

REGIONAL GROUPS

Local activities under the AAH umbrella

One of the initiatives being actively considered by the Executive Committee is the establishment of a network of Regional Groups within the AAH. These groups might meet occasionally for a programme of lectures, visits to exhibitions and collections etc, and would supplement

national AAH events such as the Annual Conference.

Such Regional Groups should probably be formed and grow in response to local demand rather than artificial direction from the centre and to do this the Executive will need support from the wider membership.

Any individuals or groups of members who have views about Regional Groups or would like to take part in running one are asked to contact the Hon Secretary (address on back page).

Nigel Llewellyn
Chair

DISLOCATED SPACES

A Report on the Students Group Conference

The conference, held at the University of Central England in Birmingham on 19 June, was organised for and by the Students Group and aimed to explore some of the issues concerning the presentation of artworks and artefacts in museums.

John Glaves-Smith gave a paper on the problems arising from the relationship between the studio space and public space within museums and galleries. Frances Borzello reflected on the problems of teaching teenagers in museums. The paper concentrated on how to teach the new art

history while confined by the limitations of the old art history within national public institutions.

Penelope Curtis emphasised the different roles of the Tate Gallery in London and Liverpool. One of the main aims of the new outpost was to somehow engage with a regional public who approached the institution with scepticism on the grounds that it represented an imposition by London. David Phillips confronted the issues concerning the use of museum and gallery space arranged into family fun rooms.

Interesting discussions took place between the audience and speakers.

I would like to thank the speakers for giving vivid papers and also Alex Pearl who helped me out at short notice. It was a pity that more students didn't attend, especially as those who did enjoyed it immensely. It is hoped that more students will come to future events.

Pauline de Souza
Secretary of the Students Group

COSAAD and the CNAAL

The Chair's Annual Report (see *Bulletin* 49) misrepresented COSAAD, which stands for the Council of Subject Associates for Art and Design. COSAAD was established in 1992 with a remit to 'determine policy on matters of common

concern to art and design higher education in the UK'. On subject matters the Council defers to the relevant Committee established by each participating subject association. The objective of the Council is to 'maintain an overview of art and

design higher education and to deliver coordinated and authoritative statements on its behalf'. The AAH is represented on several of its committees. In no formal sense has COSAAD replaced the CNAAL.

VAGA

Towards an Effective Lobby for the Visual Arts

VAGA, the Visual Arts and Galleries Association, is a professional network dedicated to improving the status of the visual arts within contemporary culture. Following an inaugural meeting at Birmingham City Art Gallery in March 1991, at which the former Art Galleries Association formally became VAGA, an extensive consultation year (funded by the Arts Council) resulted in a clear and decisive remit. A three-year development plan with VAGA's role as a lobby at its heart has consequently been produced. A number of key issues have been identified, such as enhancement of purchase funds for contemporary work, extension of gift aid to objects and the development of other fiscal incentives, opposition to all forms of

ensorship and redress of the current imbalance between art-form funding. The present plight of many local-authority-funded organisations has rapidly become top of the agenda and we will be holding a meeting in the autumn to spearhead these issues. A questionnaire has recently been sent out to ascertain the state of local authority purchase grants prior to convening a meeting with the various different bodies that have an interest in promoting purchasing.

Over the past two years VAGA has been monitoring the work of the Museum Training Institute (about which a book could be written!) and working with the Arts and Entertainment Training Council on the development of National Vocational

Qualifications. A minor triumph has been the recognition that a specific qualification needs to be developed for Contemporary Art Curatorship. VAGA has formal affiliations with NAGE (the National Association for Gallery Education) and Public Art Forum and is on the Steering Group for the National Association of Artists' Code of Practice for Visual Artists. VAGA has also recently joined the steering group for the European Forum for the Arts and Heritage, which lobbies for the arts at a European level, as the only visual arts representative.

If you would like further information and membership details please contact: VAGA, The Old Village School, Witcham, Ely, CB6 2LQ. Tel: 0353 776356

Latest News from Edinburgh

Readers of the *Bulletin* will recall that there have been worrying signs recently that the University of Edinburgh is following the misguided example of Royal Holloway College and attempting to dispose of part of its art collection. The attempt to dispose of items from the Torrie Collection has become entangled in a legal web of such complexity that despite having taken a decision in principle to sell an unspecified item, the University Court has had to pause until the legal position has been resolved. This delay is good news, but any members of the Association, particularly those living in Scotland, who believe that works of art left to form university art collections should not be sold, should write giving their objections to:

Sir David Smith FRS FRSE
Principal and Vice-Chancellor
The University of Edinburgh
Old College, South Bridge
Edinburgh EH8 9YL.

Nigel Llewellyn
Chair
July 1993

Co-opted EC members

Following the nomination of only one new member to the EC at the 1993 AGM, it was decided to apply the co-option procedure. The following members were therefore co-opted at the EC meeting on 23 June 1993.

Duncan Forbes

Duncan Forbes is a PhD student at the University of St Andrews, carrying out research into 19th-century Scottish painting, with particular reference to the formation and evolution of arts institutions in Edinburgh and Glasgow. In his proposal for co-option he stressed the importance of the Association becoming increasingly supportive of and relevant to its student

members. He also felt that, as a member working in Scotland, he could provide a useful point of contact between Scottish members and the EC.

Lubaina Himid

Lubaina Himid is an artist and teacher at the University of Central Lancashire.

Robin Simon

Robin Simon is Editor of *Apollo* magazine, and as such felt that he would represent the interests of commercial publishers, as well as having a broad view of the most current artistic and art-historical activity.

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1994

FORWARD: ART AND INDUSTRY (Past and Future)

University of Central England in Birmingham
8–11 April 1994

The academic sessions and the Book Fair will be held at the Gosta Green site of the Institute of Art and Design. Accommodation will be available in student halls of residence and at hotels within easy walking distance of Gosta Green. Plenary sessions have been arranged at the Great Hall, adjacent to the Institute, while receptions will be held at a variety of locations in Birmingham. In addition to Sunday's reception, a block booking has been arranged for a recital by Alfred Brendel at the new Symphony Hall in the city centre. A number of visits, both short and day-long, will be conducted on Monday, after the academic sessions have concluded.

We invite proposals for contributions to the academic sessions. Please contact conveners no later than 1 October 1993, providing a brief abstract.

Conveners: Professor George T Noszlopy and Dr Kenneth Quickenden (University of Central England)

Administrators: Vicky Ley (academic sessions and bookings) and Lynn Woolley (finance and visits)
University of Central England, Institute of Art and Design, School of Historical and Theoretical Studies
in Art and Design, Gosta Green, Birmingham B4 7DX

Book Fair: Savita Ayling, 127 Sunnybank Road, Griffithstown, Pontypool, Gwent NR4 5LL Tel: 0495 762790

Orpheus and Daedalus: the power of art and the ideological transformations of myth in the imaging of religious and social harmony

Convener: Dr Adrian Hicken, Bath College of Higher Education, Faculty of Art and Music, 16 Somerset Place, Lansdown, Bath, BA1 5SF

Orpheus and Daedalus, together with Prometheus and Hephaistos, are amongst the earliest mythical personifications of civilising processes and institutions. The name Daedalus, which itself implies skill, became synonymous with the early developments of sculpted religious imagery, architecture, and mechanical ingenuity.

In post-Christian Europe, the mythic figure of Orpheus has been a dominant symbol, an analogue of Christ and the embodiment of the transfigurative power of art. Daedalian imagery survived less prominently, although the theme of Icarus, elaborated and embellished, developed into a principal emblem of tragic Promethean aspiration in 19th-century romanticism.

Coevally, and more optimistically, *Icarie* was the name given by Cabot to the vision of communal life he hoped to establish in America with his followers, critical-utopian socialists favourably mentioned by Marx and Engels in the *Communist Manifesto*. Throughout the next fifty years, European avant-gardes, whether communistic, anarchistic, or nationalistic, posited utopian social unity, a new golden age: the harmonic integration of arts and technologies.

It is hoped that this session will provide a forum for a number of papers addressing iconographical, socio-economic, and sociological problems associated with the arts, technology, architecture and social planning. Speakers so far include Richard Hobbs (University of Bristol) on Odilon Redon and Orphism, Julia Fagan-King on Apollinaire and his Circle, and Michael White on Van Doesburg's 'City of Circulation'.

Semper and Riegl

Convener: Richard Woodfield, The Nottingham Trent University, Nottingham NG1 4BU. Fax: 0602 486403

Central Europe has made a significant contribution to the study of art history in the 20th century. One particularly interesting conjuncture has been between the conflicting ideas of Semper and Riegl. This session will be devoted to an analysis of the work of both Semper and Riegl, and the influence the two men have had upon the development of art historiography and the understanding of the material practices of art. Guest speakers will be invited from Germany and Central Europe, but it is hoped that there will also be significant contributions from scholars in the UK and USA.

Mass Production of Art in Pre-Industrial Europe

Convener: Dr T Frangenberg, University of Leicester, Department of Art History, University Road, Leicester, LE1 7RH

This session will study the multiplication or mass-production of images such as devotional paintings, cast sculpture, pilgrim badges, tourist souvenirs etc, from the Middle Ages to the 17th century.

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Contributions on the uses of such works, on the organisation of the workshops producing them, and on the locations where such production occurred, are as welcome as studies on individual groups and works.

Architecture: Beyond Style

Convener: Allan Haines, University of Central England, Birmingham School of Architecture, Faculty of the Built Environment, Perry Barr, Birmingham B42 2SU

The question of style has shifted from 18th-century traditionalism to later eclecticism, overtaken by a 20th-century style, and finally to a pluralistic, personal response. These modifications have been accompanied by a changing emphasis on the unity between form and content.

According to Wolfflin, the world-view of an era is embodied in a style; more recently, style operates as a critique of prevailing conditions.

Interpretations and the role of style, coupled with the influence of the media, serve to question the relationship of form to meaning in architecture. The range of potential topics extends to notions of authenticity and style, the continued displacement of style by function, ideas of deep and surface style, and the role of personal style. Papers are welcome from 19th- and 20th-century areas of interest.

Art, Design and Ecology

Convener: Dr Pauline Madge, University of Central England, Birmingham Institute of Art and Design, Gosta Green, Birmingham B4 7DX

In recent years environmentalism and the concept of ecology has led to some rethinking in all professions and academic disciplines, including the history and practice of art, architecture and design. Eco-design puts into question the paradigms of design and industrial production and consumption which have long been taken for granted and eco-art has also raised

issues of commodity aesthetics and ecology aesthetics.

Much of the ecological literature is inherently polemical and cannot be separated from the politics of environmentalism. A historical perspective which places developments in art, architecture and design within the context of environmentalism as a cultural and political movement can perform a very useful role at the moment: by helping to clarify the confusing range of current ideas and issues and explaining their origins it can offer a critique of current practice and orthodoxy. The study of art and design or ecology over the last twenty-five or so years can therefore help to contextualise current practice, and ecologically based research into the history of art and design in this and earlier periods can provide a new perspective on the nature of art and design in pre-industrial and industrial societies and lead to the reassessment of familiar material.

This session will explore some of these issues via history and current practice and is intended to be inter- or multi-disciplinary in nature. Contributions are invited from different fields and could include: Theory, methodology and historiography; Pre-industrial design and society: a model for ecological design? Pre-colonial art and design in the Third World; 19th-century precursors: industrial society and its critics; Early green thinkers: Ruskin, Morris, Mumford, Geddes; Alternative communities in the 19th century; The Modern Movement and Ecology: was the Modern Movement ecologically philistine? National Socialism and eco-art and design in Germany in the 30s; Alternative technology and 'design for need' in the 70s; Design and appropriate technology since the 60s; Victor Papanek: a re-appraisal; Gui Bonsiepe and design in Latin America; Green Design and Green Capitalism; Green Consumerism and its critics; Art design, and green economics; Art and radical ecology; Eco-feminism and its implications for art and design; Ecology and fashion; Ecological design and postmodernism; Eco-architecture: buildings and health; The Sustainable City.

Pre-Raphaelite Art and Literature

Convener: Ellen Harding, University of Central England, Birmingham Institute of Art and Design, Gosta Green, Birmingham B4 7DX

The focus of the session will be on the relationship between image and text. Papers on art and industry will, of course, be welcome, but the range of subjects in this session will be broader than that of the main Conference. Contributions are invited on: painting and literature; book illustration and other applied arts; the critical reception of the Pre-Raphaelites and their followers; feminist issues, the relationship between the Pre-Raphaelite Brotherhood and the Aesthetic and Arts and Crafts Movements; the influence of the Pre-Raphaelites and their followers on writers and artists abroad.

Speakers so far include Mr Stephen Wildman (Deputy Keeper (Prints and Drawings) Birmingham Museums and Art Gallery): *'Unregenerated charms': Ford Madox Brown's illustrations of Byron*; Dr Alastair Grieve (University of East Anglia): *Highland rocks, water, girls, Clough, Ruskin and Millais in 1853*; Dr Kate Flint (Winacre College, Faculty of English, Oxford University): *Blindness and Insight: Millais' The Blind Girl and the limits of representation*; Professor Dianne Macleod, (University of California, Davis): *Pre-Raphaelite Patrons: Art and Industry*.

Museology

Conveners: Dr Mark Evans, Department of Art, National Museum of Wales, Cathays Park, Cardiff CF1 3NP; Dr Carolyn Sargentson, Furniture and Woodwork Collection, Victoria and Albert Museum, Cromwell Road, South Kensington, London SW7 2RL

Currently, many museum curators are caught between the development of art and design history away from their traditional strong point of object-based research and the increasing emphasis within museums on managerial skills at the expense of

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scholarly knowledge. New lines of enquiry, frequently reapplied from other disciplines, influence principles of display and interpretation, while steady progress in the physical analysis of works of art has transformed the role of the scholarly curator *vis à vis* that of the conservator or scientific advisor. This session seeks to address the above issues, highlighting both the links and divergences between theoretical museology and empirical curatorship in the fine and applied arts. Contributions are sought from curators, conservators, academics and others concerned with the theory and practice of museums and galleries.

Representation in Science and Technology

Convener: Professor Martin Kemp, University of St Andrews, St Andrews, Fife KY16 9AL

The visual image has played a vital role in science and technology, not just in illustration but also in processes of visualisation and mental modelling. Even considered strictly as illustration, the visual image in science is far more complex than is often acknowledged, and involves interlocked questions of technique, medium, production, patronage, viewing and reception. We need to take into account both the semantics of the visual image in itself and in relation to written texts. In terms of visualisation, we need to analyse how the resources of representation relate to the types of conceptual modelling that have been involved in the generation and communication of ideas, observations, structures and processes in the various kinds of sciences and technologies. The range of potential topics extends from ancient science (eg why Greek anatomists decried illustration) to recent techniques of computer modelling, from the linear diagrams of geometry to the naturalistic depictions of natural history, and from the technical drawing to the photograph. All the papers will be expected to examine *how* the images work in their contexts rather

than simply documenting an incident in the history of scientific illustration.

Silversmithing and Jewellery

Convener: Dr Kenneth Quickenden, University of Central England, Birmingham Institute of Art and Design, Gosta Green, Birmingham B4 7DX

Using Western examples from the 18th century to the modern period, this session will explore the interdependent themes of production and marketing of jewellery, silversmithing, and their allied trades. These items in particular have been the subjects of much recent research, some of which has yet to be published. The session will provide an opportunity for the discussion and dissemination of that research.

Application of Interactive Computer Systems to Art and Design History

Convener: Andy Saxon, Interactive Media Coordinator, University of Central England, Birmingham Institute of Art and Design, Gosta Green Birmingham B4 7DX; Tel: 021 331 5870 (24-hour answering machine); Fax: 021 333 6020 (24-hour access)

The arrival of interactive computer systems in the Art and Design History area offers users access to information on a hitherto unparalleled scale. Point of information; public access; collections management; multimedia databasing and scientific analysis are some of the areas that have benefited from involvement with new technology.

This session seeks to address philosophical and practical issues facing contemporary development and implementation of Art and Design History interactive systems. Contributors are invited to explore the 'interface' between the specialist areas of Art and Design History and Interactive Systems Development, including, but not limited to: The impact of new technology; Issues pertaining to systems development; Demonstration

of prototypic and current systems; Institutional perspectives; User needs; Overview of current progress; Emerging trends.

Architecture and National Identity

Convener: Professor Toshio Watanabe, Chelsea College of Art and Design, Manresa Road, London SW3 6LS; Tel: 071 352 3655

Already in 1882 Ernest Renan warned us not to confuse a nation with dynasty, race, religion, language, community of interest or geography. He called a nation a kind of moral conscience but also pointed out that forgetfulness is a crucial factor in the creation of a nation. Some of his optimism seems misplaced now, but the issue of national identity itself is as vivid and relevant as ever.

This session will explore how the issue of national identity related in particular to architecture. Since the 18th century, architecture was used as one of the most powerful means for expressing national identity. Some public buildings, such as the Houses of Parliament or the Sydney Opera House, became for many the symbol of a particular nationhood itself. How did the patrons or the architects try to express national identity in a building? How was a particular building then received by the people whose national identity it purported to represent? Or by those whose identity it ignored? How do we gauge success in these matters and what, in architectural terms, contributes towards the formation of such identity? How does architectural style then relate to these issues? Can, for example, a seemingly universal style such as Neo-Classicism represent a particular national identity? In order to try to answer these questions, we need to look into the cross-currents of conflicting allegiances and ideologies.

It is intended that this session will deal with examples both from what is commonly perceived as the centre and from the margin, eg Eastern as well as Western Europe, non-European as well as European nations.

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Modern Photojournalism

Convener: Michael Hallet, University of Central England, Birmingham Institute of Art and Design, Gosta Green, Birmingham B4 7DX

The history and place of 'modern photojournalism' within photographic history is being continually re-evaluated, particularly within a social and cultural context. The scope of this call for papers ranges from the developments of pictorial journalism in the mid- to late 1920s in Germany through to the current expansion and use of new technologies. Of particular interest would be the inter-relationships of the German pictorial magazines of the late 1920s; relationships between image, text and layout; the concerns of 'truth' within the electronic imaging context. Papers encompassing the precursors of modern photojournalism would also be welcome.

Workers and Art

Convener: Nicholas Tromans, Barber Institute of Fine Arts, University of Birmingham, Edgbaston, Birmingham B15 2TT

This session will examine some of the ways in which manual workers have been presented in the visual arts from prehistory to the present day. The intention is to take a traditional iconographic approach to the subject, and papers will be expected to make a fairly rigorous survey of the relevant material from within geographically and chronologically well-defined areas. Especially welcome would be papers dealing with less conspicuous representations of workers, such as those to be found in religious and mythological images, and papers treating pre-industrial revolutions topics generally. Other interesting approaches might include the analysis of workers' own images of themselves (eg the art of guilds, trade unions, and friendly societies) or of ancient Greek, Roman or Egyptian art.

Art and Class

Convener: Dr Shearer West, University of Leicester, Department of Art History, University Road, Leicester LE1 7RH

Since the so-called 'collapse of communism' and the concomitant crisis in marxist theory, the issue of class has virtually disappeared from the academic agenda. Recent art-historical debates tend to undermine the question of class further: discourse theory allows the issue to be subsumed within a wider field of power relations, while psychoanalysis neutralises it entirely. This session aims to reinvestigate the issue of class through two principal means: (i) papers which examine the theoretical implications of class in a post-marxist, postmodernist period (this can include arguments about the obsolescence of class as a concept) and (ii) papers which focus on specific historical problems in which class identity and class construction play a prominent role.

De Diversis Artibus: Metalwork and other arts of design before 1450

Conveners: Virginia Glen, Royal Scottish Museum, and Robert Gibbs, University of Glasgow, Department of Art History, Glasgow G12 8QQ

Before the 15th-century humanist 'Renaissance' the so-called Fine Arts were not privileged; indeed metalwork and jewellery constituted the *ars sacra* on which the most costly commissions were lavished and to which the greatest of medieval artists like Nicholas of Verdun dedicated themselves. This session will explore the current state of research in this and related fields.

The Iconography of the Machine

Convener: John Graves-Smith, Staffordshire University, School of Arts, College Road, Stoke on Trent, ST4 2DE

The image of the machine in art has a dual aspect. It has stood as the exemplar of a

perfect functionalism, outside the vagaries of taste and uncontaminated by the need to pander to visual desire. Yet it has also been relentlessly anthropomorphised and invested with hope and fear.

How unique is the experience of the past two hundred years? Are the much vaunted 'invisible technologies' finally consigning the machine as visual metaphor to irredeemable quaintness? Contributions are invited from all areas of art history.

Utopia: Idea and Image

Convener: Simon Sadler, University of Central England, Birmingham Institute of Art and Design, Gosta Green, Birmingham B4 7DX

Birmingham boasts one of the country's most famous model settlements, Bournville, but envisagements of perfect places have always been contested. It is intended that this session should explore ideas of utopia and dystopia from their inception to the present day. Any utopian or dystopian theme from architecture, design, literature and cultural theory will be considered for presentation, and papers on utopian and dystopian visions in the fine arts are particularly welcome.

Public Art and Industrial Process

Convener: Michael Diamond, Birmingham Museums and Art Gallery, Chamberlain Square, Birmingham B3 3DH

This session will focus on contemporary issues associated with public art. These are likely to include the relationship between the artists and some of the industrial processes now being used, the role of sponsors, and the relationship between public art and the public. Contributions concerned with these and related issues are welcome.

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Women as Patrons of Renaissance Art: 1300–1600

Convener: Dr Jaynie Anderson, 40 Regency Square, Brighton BN1 2FJ

Papers are invited which address aspects of women's patronage in Renaissance Europe, whether secular or ecclesiastical. They may include princesses, consorts of rulers, widows and nuns. Particular attention will be devoted to historical responses to imagery commissioned by women, the legal constraints of female patronage, and women's roles not only as patrons of art and architecture, but also in the decorative arts, fashion and printing, areas that have been marginalised by traditional histories of patronage.

Papers will include: Dr Catherine King (The Open University): *Women and antiquity, redefining the feminine*.

Evocation, Description, and Evaluation: the Languages of Art Criticism from Reynolds to Bell

Conveners: Dr Paul Barlow (Northumbria University), 121 Pitville Avenue, Mossley Hill, L18 7JF; Dr Colin Trodd (Sunderland University)

Recently the question of value has come to feature with increasing prominence in contemporary debate about cultural experience. This concern makes it both timely and important to reconsider the language through which value has been expressed in art criticism. From the end of the 18th century through the 20th century the languages of art criticism have undergone considerable change and development. These developments may be related to the emergence of modern

industrial society. This session seeks to explore that relationship by looking at the ways in which the literature which has developed in order to speak of the experience of art and to express the worth of creative endeavour has been affected by the way in which ideas concerning value have been articulated within society as a whole. Has the terminology of art criticism repeated, added to, or contradicted other accounts of value? What was the relationship between the art criticism which developed in newspapers and periodicals during the 19th century and the practices of artists themselves? Did the evocative style of writing developed by writers such as Hazlitt emerge in response to the perceived need to develop a form of writing about art which evades the demands of a commercial society increasingly inclined to construe value in terms of exchange of commodities? How does this relate to the forms of criticism and evocation to be found in the work of more recent writers concerned to proffer the possibility of aesthetic experience?

Speakers include: John Storey: *The Inescapable Terrain; The Rediscovery of Value*; Colin Trodd: *Representing the Genesis of Value and the limits of landscape: G.F. Watts, The First Oyster Eater (1875)*; Paul Usherwood: *William Bell Scott and the Idea of Northern Philistinism*; Paul Barlow: *The Descriptive Elegy: Hazlitt and the Language of Art Criticism*; Tim Barringer: *The Art of Industry: Responses to Sharpes' The Forge*; Bob Priest: *The Artists' Word: The Emergence of the Artist's Explanatory Text in the Victorian Art World*; M. Giebelhausen: *The Rituals of Value: The role of religion in the criticism of the Pre-Raphaelites*; Peter Quin: *Exhibition Criticism and the Rhetorics of Disputes over Value: Locality and Value*.

Drawing 1400–1600: Invention and Innovation

Convener: Stuart Currie (Birkbeck College) 4 Hazledene Road, Chiswick, London W4 3JB

This session aims to provide a forum for the discussion and reassessment of the many inventive ways in which artists utilised drawing between the late Medieval and early Baroque periods.

It will investigate the drawing procedures and technical innovations employed by artists as they sought appropriate visual responses to new artistic challenges and developments in subject matter which arose with the political, religious, scientific and cultural changes that took place during the Renaissance.

Consideration will also be given to the expansions in drawing practice which accompanied the proliferation of specialised areas of artistic activity such as printmaking, the study of anatomy, tapestry designing, ephemeral decorative schemes and other design-related areas.

Further points of departure will be the relationship of drawings to concepts of reality, rhetoric and decorum and to questions of *disegno* and *maniera*.

Although the session intends to focus on the 15th and 16th centuries, contributions of a comparative nature will be welcome from across the wider chronological field.

SECULAR SCULPTURE 1350–1550

6–7 April 1994

Beaumont Hall, University of Leicester

Call for Papers

Phillip Lindley and Thomas Frangenberg of the History of Art Department, Leicester University, are organising a Conference on Secular Sculpture in Europe, to be held just prior to the Association of Art Historians' Birmingham Conference.

Papers are invited on this subject, where the intention is to avoid areas such as portraiture, focusing on less well-known aspects of secular sculpture. It is intended that the papers will be published.

Potential contributors should send short summaries of their proposed papers to: Dr Phillip Lindley, History of Art Dept, University of Leicester, LE1 7RH.

IMAGINING THE CITY IN LITERATURE, ART AND MUSIC

7–8 April 1994

University of Nottingham

Organised by the Urban History Group

Call for Papers

The Urban History Group is organising its 1994 conference around the theme 'Imagining the City in Literature, Art and Music'. The aim is to discuss the relationship between the city and the creative imagination, and to consider the impact of the imagined city on the evolution of cities in the real world, and on society in the past and present.

Papers are welcomed from scholars with an interest in social and cultural history, art and architectural history, music and literature.

It is intended that a selection of the papers presented at the conference will later appear in a special edition of the journal *Urban History*, published by Cambridge University Press.

For further information and offers of papers contact: Dr Stana Nenadic, Department of Economic and Social History, University of Edinburgh, George Square, Edinburgh EH8 9JY.
Tel: 031 650 3839.

PORTRAITURE AND THE PROBLEMATICS OF REPRESENTATION

September 24–25 1993

Whitworth Art Gallery, Manchester

*A two-day conference organised with the support of the University of Manchester,
the British Academy and the Association of Art Historians*

Keynote speakers: Malcolm Bowie (All Souls College, Oxford) *Proust and the Portrait*; Joseph Koerner (Harvard University) *Family Portrait*; Patricia Simons (University of Michigan, Ann Arbor) *Homosociality and Erotics in Italian Renaissance Portraiture*; Marilyn Strathern (University of Cambridge) *Pre-figured Features: a View from the Papua New Guinea Highlands*.

Sessions: Definitions; Class and Portrayed Identity; Photography and System; Portrait Modes: The Eighteenth Century; The Portrait Transaction; Truth and Likeness.

Organisers: Marcia Pointon, Department of Art History, University of Manchester M13 9PL; Joanna Woodall, Courtauld Institute of Art.

For further details of the programme, accommodation and a booking form, please contact:

Joanna Woodall
Courtauld Institute of Art
Somerset House
Strand
London WC2R 0RN
Tel: 071 872 0220.

JOSEPH BEUYS

Saturday 6 November 1993, 10.00 am – 6.00 pm
Tate Gallery Liverpool

This major one-day conference, organised in collaboration with Liverpool University, and featuring international speakers, will examine the ideas and art of Joseph Beuys – one of the foremost figures in post-war Europe. Organised to coincide with Tate Gallery Liverpool's Joseph Beuys's display, 'The Revolution Is Us' (on until 3 January 1994), the conference will explore Beuys' revolutionary theories, which challenged the traditional role of the sculptor in society.

Beuys believed that an artist should project his work and ideas beyond the sphere of aesthetics and the limitations of museums and art schools. He believed that it should extend to all areas of human activity, whether social, political, economic, or spiritual. The conference will examine these ideas and their legacy.

Specialist speakers from Europe and America – many of whom knew Beuys personally – will include Rudi Fuchs,

Director of the Stedelijk Museum, who will chair the conference, Friedhelm Mennekes, author of 'Beuys on Christ' and Pamela Kort, a Beuys scholar who has worked with the Dia Foundation, New York.

Tickets for the conference are priced at £25 (£12.50 concessions) and can be booked through: The Education Department, Tate Gallery, Albert Dock, Liverpool, L3 4BB, Tel: 051 709 3223, Fax: 051 709 3122.

RENAISSANCE VENICE: CONTINUITY AND CHANGE

1–2 October 1993

The Folger Institute, Washington DC

This conference on Venice and its dominions in the Renaissance will bring together an international team of scholars reflecting a wide spectrum of research interests and approaches. Topics will include: the culture of servants, the role of the *scuole piccole*, the position of Jewish merchants, the creation of provincial elites, the identity of the Venetian patriciate, and

the contributions of humanism and music to Venetian culture.

The programme has been organised by John Easton Law of University College, Swansea and Benjamin G Kohl of Vassar College.

Details from: Renaissance Venice, The Folger Institute, 201 East Capitol Street, SE Washington DC 20003, USA.

IMPRESSIONS OF MODERNITY IN FRENCH ART AND LITERATURE 1850–1900

6 November 1993

University of Bristol

This one-day conference is organised by the University of Bristol's Department of French in collaboration with the History of Art Department. The aim is to investigate notions and manifestations of modernity from realism to impressionism and symbolism through a variety of artistic media and literary genres.

The speakers will be as follows:

John House (Courtauld Institute)
Paul Smith, Richard Hobbs, Dee Reynolds (University of Bristol)

David Scott (Trinity College, Dublin)
Joy Newton (University of Glasgow)
Michael Pakenham (University of Exeter).

For further details, please contact:

Richard Hobbs
Department of French
19 Woodland Road
Bristol BS8 1TE
Tel: 0272 303030.

WOMAN, IMAGE, TEXT

Saturday 13 November
1993

Sheffield Hallam
University

*A one-day interdisciplinary
conference*

Conference details from:

Judy Simons
English Studies
School of Cultural Studies
Sheffield Hallam University
Collegiate Crescent
Sheffield S10 2BP.

FREELANCE GROUP

Call for help!

In *Bulletin 48* the Subcommittee of the Freelance Group broke the news that it was in grave danger of suffering the fate of the Students Group – total disintegration – in the near future unless some Freelances came forward to volunteer to serve on the Subcommittee. Unfortunately this call for help brought little response. It seems time to make another plea in the hope that there might now be some persons, willing and available to help. In order to continue, let alone expand, Freelance activities, a larger pool of committee members is necessary. In particular, we would like to call for the help of any person who might be willing to help organise a meeting of Freelances later this year, to provide an opportunity for the face-to-face contact and networking which we know is so often lacking for freelances.

Please! Having made the effort over the past few years to make the presence of Freelances felt as a significant constituency and to remind others of the interests of this previously rather neglected constituency of the Association, it would be a crying shame if through inertia things were to return to their previous state.

If you are willing to serve on the Subcommittee or help organise some kind of meeting (or other activity), please contact:

Brigitte Corley (Chair)

51 Middleway

London NW11 6SH

Tel: 081 455 4783

or

Deirdre Robson (Secretary)

10 Davisville Road

London W12 9SJ

Tel: 081 743 4697.

Freelance Register

The intention is to publish the Register of Freelance Art & Design Historians in the near future, in a format which can be updated annually.

To enable this to happen, all those who wish to be included in the Register in its new format are asked to fill in the Register Form insert in this issue of the *Bulletin*. All those who are already on the Register are asked to resubmit filled-in forms so that the published information is absolutely up to date and correct.

Please note that only those who fill in the form and return it to Deidre Robson will be included in the new form of the Register, even if they are at present included. Failure to send in a newly completed form will be taken as an indication that the person does not wish to be included!

STUDENTS GROUP

Voluntary Work

As announced in *Bulletin 48*, opportunities are available for students to become involved in voluntary work at museums and art galleries around the country. The amount of time and number of days can be planned by the museum or art gallery staff and yourself. The following is an up-to-date list of places ready to accept volunteers:

- Aberdeen Museum
- Ashmolean Museum and Art Gallery
- Bankfield Museum
- Bath Museum and Art Gallery
- Batley Art Gallery
- Ben Uri Art Society (London)
- Birmingham Museum and Art Gallery
- Bradford Museum and Art Gallery
- Castle Museum (Norfolk)
- Castle Museum (Nottingham)
- Collins Gallery (London)
- Courtauld Institute Galleries (London)
- Derby Museum and Art Gallery
- Dudley Museum and Art Gallery

- * Durham Museum and Art Gallery
- * Falmouth Art Gallery
- * Glasgow School Art Collections (paid guide work)
- Harrogate Museum and Art Gallery
- * Hartlepool Museum and Art Gallery
- * Haworth Art Gallery
- Hereford City Museum and Art Gallery
- Huddersfield City Museum and Art Gallery
- * Hull City Museum and Art Gallery (includes Ferens Art Gallery and City of Hull's Visual Arts)
- Lillie Art Gallery (Glasgow)
- Manchester City Museum and Art Galleries
- * Middlesbrough Art Gallery
- Museum of Modern Art (Oxford)
- National Portrait Gallery (Archive and Library, London)
- * Newport Museum and Art Gallery (Ceramics/Gwent)
- Peterborough City Museum and Art Gallery
- Peter Scott Gallery

- Portsmouth Museum and Art Gallery
- Victoria and Albert Museum
- Walsall Museum and Art Gallery
- Whitworth Art Gallery

For further information please send a s.a.e. to Pauline de Souza, Secretary of the AAH Students Group, 13 Guildford St, Stoke-on-Trent, SST4 2EP.

Contacts needed

It would be helpful to me, when arranging student events around the country, to have the names of people involved in university fine art or art history societies, as they may be able to assist with organisation and funding.

Could student members send me such information, or let me know if they themselves would be prepared to help the Students Group arrange events at their university?

Pauline de Souza, Secretary, Students Group (see address above)

MANCHESTER CITY ART GALLERIES

Defiance

Art Confronting Disability

3 July–26 September 1993

Heaton Hall, Heaton Park, Prestwich,
Manchester

This is the first major touring exhibition devoted to the work of disabled artists. It spans a broad range of work, from overtly political statements about social perceptions of disability to personal and honest self-images which celebrate difference. All the art has grown out of the artists' experience of disability or serious illness in an able-bodied, 'well' world.

Defiance: Art Confronting Disability brings together artists from a variety of backgrounds. The art on display

expresses the increasing defiance of disabled people as they attempt to break out of the predetermined limited lifestyles imposed upon them by able-bodied society.

As artist Mansel Griffiths comments, 'It's been said that art is about confrontation. If offering an alternative to the existing stereotypes is confrontation then that is what I hope the art I produce is doing.'

Open daily (except Monday and Tuesday) 10.00–1.00, 2.00–5.45; Sunday 2.00–5.45. Admission free.

An Alchemy of Letters

The Art of the Pen

24 July–24 October 1993

City Art Galleries,
Mosley Street, Manchester

This exhibition of paintings and tapestries by the contemporary Egyptian–British artist, Ahmed Moustafa is a spectacular display of the potency of the written word in Islamic cultures.

Ahmed Moustafa works in a wide range of media – oil and water colours, screen prints, woven tapestry – to create powerful compositions which explore the visual qualities of Arabic script, as well as expressing universal ideas. The artist has been awarded a PhD by the Council for National Academic Awards for his break-

through research on the forgotten, 10th-century laws of geometry governing the visual harmony of Arabic script. As a result his compositions express a deep knowledge of this classical tradition and an ability to extend its achievements through a fresh and contemporary interpretation.

This exhibition is presented in co-operation with Artizana Gallery, Prestbury, Cheshire where a complementary exhibition will take place.

Open daily 10.00–5.45; Sunday 2.00–5.45. Admission free.

For further information and transparencies please contact:

Catharine Braithwaite, Gallery Services Officer on 061 236 5244, Fax: 061 236 7369.

European Ornament Gallery

Victoria & Albert Museum

The gallery tells the story of European ornament from about 1450 to the present. It is arranged according to five themes:

- What is ornament?
- How ornament travels?
- Architectural ornament
- Non-architectural ornament
- Looking out and looking back.

A leaflet giving information for teachers about the themes and objects in the gallery, along with suggestions on preparing for a visit, activities to do in the gallery and ideas to follow up back at school, can be obtained free from: Sarah Briggs, Education Department, V&A Museum, Cromwell Road, London SW7 2RL.

New ARIAD Database

A major handicap to the development of research in art and design in the UK has been the difficulty in identifying suitably experienced and appropriate individuals to act as research supervisors and external examiners.

Following calls from a variety of sources, the ARIAD (Allison Research Index of Art and Design) is establishing a new database of experienced Research Supervisors and Examiners who are prepared to offer their services beyond their own institutions. It is expected that this new database will assist institutions, particularly those with a limited research profile, to contact individuals who can give their support. It is hoped that all will co-operate in making this contribution to the professional development of research in art and design a success.

Anybody wishing to be included should write for an entry form to: The Editorial Office, Leicester Expertise Ltd, Gateway House, The Gateway, Leicester, LE2 7DP.

Art & Design History

*Hourly paid teachers
required*

All qualified candidates available from September please contact:
Roger Hilyer at Sheffield Hallam University on 0742 532699.

ANNOUNCEMENTS

The Witt and Conway Library Appeals

In 1992 the University of London imposed cuts of £100,000 at the Witt and Conway Libraries in the Courtauld Institute. These photographic archives, which are of international importance, have been built up to serve the needs of scholars and students from all over the world, as well as to provide invaluable information to dealers, auctioneers and interested members of the public. Ironically, it is the wide importance of the libraries which has led the University to argue that their size exceeds the University's needs, thus making them open to financial cuts.

The Witt and Conway are no strangers to University parsimony and have been considerably indebted to private support for the last twenty years, in particular from the 'Friends of the Courtauld' and the Getty

Trust. But following the present severe cuts we now need an even greater degree of funding and this is why the Witt and Conway have started appeals and are engaged in collaborative fund-raising ventures. Our aim is to achieve an endowment of £3 million which will secure the future existence of the libraries.

Members of the Association of Art Historians will, I am sure, be concerned about the Witt and Conway's present difficulties. Support of any kind will be most welcome.

Please see the enclosed leaflet for details of how to contribute.

John Sunderland,
Witt and Conway Libraries
July 1993

Research proposal

The AAH would like to survey the provision of art and design history on pre-degree art and design courses in the Further Education sector.

The aim of the survey would be to look at examples of what it taught, how it is taught and the students' responses to the courses offered. The researcher will be expected to identify the key areas covered, as well as the skills acquired by the students.

The AAH would like to hear from anyone interested in taking up this idea and developing it into a research project.

Please forward your name and address and details to Shirley Walker, 24 Sheldon Avenue, London N6 4JT.

ADVERTISEMENTS

VICTORIA AND ALBERT MUSEUM

The Victoria and Albert Museum is the National Museum of Art and Design, devoted to increasing the understanding and enjoyment of art, craft and design through its collections.

DEPUTY CURATOR

(Care and Access)

FAR EASTERN COLLECTION

Collections Department

Applicants should possess a degree-level knowledge of a subject relevant to the work of the section, or an equivalent qualification. Working knowledge of Mandarin Chinese is essential as is good written and oral English communication skills. In addition, applicants should be able to demonstrate an ability to manage and organise a wide range of resources. Experience of museum work, knowledge of Korean studies, computer skills and a record of publishing would also be desirable but not essential.

The postholder will be expected to develop areas of specialist expertise, and to make a contribution to the subject at the highest level, through the extension and dissemination of knowledge about specific areas of the Far Eastern Collections. Salary is in the range £18,315 to £37,769 dependent upon levels of experience and qualifications.

Closing date for receipt of applications is 30 September 1993.

For further details and an application form please contact the Recruitment Office on 071-938 8534.



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ART REFERENCE

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24 CLOUDESLEY SQUARE, LONDON N1 0HN

Classified ads

This section is intended as a free service for members. The *Bulletin* reaches about 1300 members worldwide, so please use it for research queries, to make contact, to buy, sell or swap goods and services.

Irving Grose of 24 Linden Lea, London N2 0RG is seeking a copy of *Art History*, Vol 5, no. 4, September 1982.

Does anybody know the whereabouts of Gregory Battcock and Lucy R Lippard? Vennie Wen, of Yuan-Liou Publishing Co, Taipei, is trying to contact them. Please write to or ring the Editor of the *Bulletin* if you have information.

The Royal Commission on Historical Manuscripts Accessions to Repositories

The following list of major archive collections acquired by British repositories during 1992 has been abstracted by the Royal Commission on Historical Manuscripts from their annual publication. Some collections may not yet be available for research and any enquiries should be directed to the relevant repositories.

Major Accessions to Repositories 1992, relating to Art

Scottish Record Office

Samuel Bough (1822–1878), landscape painter: records of Samuel Bough's Trust 1863–1907 (GD1/1140)

City of Edinburgh District Council Archives

Scottish Modern Art Association: minute books, accounts and letter books 1906–1959

National Library of Wales, Department of Manuscripts and Records

Frances Richards (1901–1985), painter: corresp and papers 1928–80 (MSS 23005-14)

Ceri Giraldu Richards (1903–1971), painter: corresp and papers 1928–80 (MSS 23005-14)

Essex Record Office

William Haydon Fuge (fl1853–84), artist: papers and accounts 1853–84 (D/DU 1631)

West Yorkshire Archive Service, Calderdale

Halifax Rembrandt Club: records incl minutes 1885–1989 (AS)

Lincolnshire Archives

Lincolnshire and Humberside Arts records 1966–91 (L&H ARTS)

Tate Gallery Archive

James Harvard Thomas (1854–1921), sculptor: corresp, sketches, drawings and photographs (924)

Roland & Delbanco Gallery, London: stockbooks 1930–44 (925)

Graham Vivian Sutherland (1903–1980), painter: corresp with Edward Sackville-West 1941–55 (926)

John Minton (1917–1957), painter: corresp with Edie Lamont 1938–49 (927)

Ithell Colquhoun (1906–1988), painter: papers (929)

Cecil Collins (1908–1989), painter: papers and corresp 1935–87 (923)

Robert Polhill Bevan (1865–1925), painter: biographical material (9210)

Nigel Henderson (1917–1985), painter: corresp, notebooks, annotated exhibition catalogues (9211)

Francis Ernest Jackson (1872–1945), painter: papers and corresp (9212)

Gallery One, London: corresp, photographs and scrapbooks 1954–75 (9214)

Contemporary Art Society, London: administrative and financial papers 1911–76 (9215)

Stanislawa de Karłowska (1880–1952), painter: corresp and papers (9216)

Mark Gertler (1892–1939), painter: corresp (photocopies) (9217)

Copy deadlines for *Bulletin*

The copy deadlines for the *Bulletin* are the beginning of the month prior to that of publication, ie:

- 1 January (for February issue)
- 1 April (for May issue)
- 1 July (for August issue)
- 1 October (for November issue)

Copy should be sent to:

Jannet King, 48 Stafford Road,
Brighton BN1 5PF
Tel: 0273 509653.

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Artists' Papers Register

Rowan Watson
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National Art Library
Victoria and Albert Museum
London SW7 2RL

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subcommittee**

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Tate Gallery
Millbank
London SW1P 4RG
Tel: 071 821 1313

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Conveners**

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1994 Conference Administrators

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bookings)
Lynn Woolley (finance and visits)